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## THREE UNKNOWN CHURCHES IN SPAIN

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THESE three churches are S. Juan de Puerto Marin, el Sepulcro de Torres, and S. Martin de Unx; all, so far as discoverable, quite unpublished. The first two are found on the pilgrim's way: the former is indebted to the pilgrimage both going and coming, to workmen of southern France and to the school of Compostella; the second in part to the current of the Jerusalem pilgrimage; the third is in the half-French kingdom of Navarre.<sup>1</sup>

### I

Puerto Marin lies in a hollow land, as though you could only get there by getting lost. No highway leads thither, no wheels can go thereby; but the government now is building a road, straight as a string, over hill and dale, five leagues to Lugo. The noble church is named in no scholar's book, the loyal town but seldom in history. The archives all have perished. Florez records a convent, S. Maria de Ribalogio,<sup>2</sup> built here early in the tenth century by the countess Ilduara and her husband Gutierre, the parents of S. Rosendo. According to *The Book of S. James*,<sup>3</sup> about 1120 Peter the Pilgrim was already at work on the roads, and was rebuilding with the help of God and good souls the bridge which Queen Urraca had broken down in war-time. He built also a hospice which he called Domus Dei. In 1126 Alfonso VII confirmed Doña Urraca's gift to him of the church of S. Mary for his own maintenance during the work, and afterwards for

<sup>1</sup> They think at Puerto Marin that the late D. Arturo Vasquez Nuñez was there once, but Sr. B. F. Alonso, of the Commission of Historic Mounments, Orense, is sure that he published nothing about the church. They tell at Torres that a Frenchman driving through once saw the tower from the road, like the present writer, and stopped to take notes and photographs: this was possibly the lamented Emile Bertaux. About S. Martin de Unx, Sr. Mas of Barcelona, on being asked for photographs, replied regretfully that he had made none, as he had never read of S. Martin in any book.

<sup>2</sup> *España Sagrada*, XVII, 24. This depended on Celanova.

<sup>3</sup> Fita and Vinson, *Le Codex de S. Jacques de Compostelle*, Livre IV.

the up-keep of bridge and hospital.<sup>1</sup> In 1271 a certain Miguel Fernandez was Notario Publico del Rey in Pallares and Puerto Marin.<sup>2</sup> On May 20, 1379, a cedula of King Henry was signed there.<sup>3</sup> In 1475, on November 20, the Catholic Kings signed in Sarria a privilege confirming the exclusive jurisdiction of the Knights of S. John<sup>4</sup> over the encomiendas of Incio and Puerto Marin. Laborde, in 1808, counts Puerto Marin among the principal cities of Galicia.<sup>5</sup>

The town reckons, besides the parish church, dedicated to some S. John who was a bishop, a bridge-chapel, a convent, and on



FIGURE 1.—PUERTO MARIN.

the farther shore of the Miño, in a separate parish, a church dedicated to S. Peter, of the commonest Gallegan style, timber-roofed, with a single apse. The noble church of S. Juan was built, probably in the thirteenth century, straight from west to east under one man. The townsfolk have a legend that he died before it was completed. It belongs to the type of *Iglesias castillas*, and has a roofed loggia above the vaults, ample enough to accommodate the population (Fig. 1). At the four corners of this stand sculptured doorways, one with dog-tooth, another with the four-petalled flower, and low parapet walls enclose the space; the

<sup>1</sup> Lopez Ferreiro, *Historia de la Santa Apostolica Metropolitana Iglesia de Santiago*, IV, 75-76.

<sup>2</sup> *España Sagrada*, XLI, p. 80.

<sup>3</sup> *Id.* p. 123.

<sup>4</sup> Campomanes, *Disertaciones Historicas del Orden y Caballeria de los Templarios*, p. 250.

<sup>5</sup> Laborde, *Itineraire Descriptif de l'Espagne*, II, 183.

floor is covered with earth, out of which projects what looks like living rock, pieces set with the strata on edge. Of the type of Castle-church which appears throughout southern France and the whole of Spain, Elne on the Mediterranean shore, and on the Atlantic Tuy, affording noble instances—nor may Ujué pass unnamed—Froissart gives a clear account:—

“‘Well,’ said the king, ‘what thing were best for me to do?’—  
‘Sir’ said the knight, ‘we shall show you: cause all your towns and castles on the frontier of Galice to be well kept, such as be of strength; and such as be of no strength, cause them to be beaten down: it is showed us how men of the country do fortify minsters, churches and steeples, and bring into them all their goods. Sir, surely this shall be the loss and confusion of your realm; for when the Englishmen ride abroad, these small holds, churches and steeples shall hold no while against them, but they shall be refreshed and nourished with such provision as they shall find in them, which shall further them to win all the residue. Therefore, sir, we say, an that ye do well, cause all such holds to be beaten down now while ye have leisure, and make a cry, that without everything be avoided into the good towns and into strong castles between this and the feast of All Saints, and else let it be forfayt and abandon it to your men of war, whosoever can catch it, or at the furthest by the feast of S. Andrew: it were better your own men had the profit thereof rather than your enemies.’”<sup>1</sup>

The style of the church is transitional, with round arches yielding to pointed here and there in advancing eastward, and over the western rose. At the eastern end of the glorious nave a single bay of cross-vaulting replaces the pointed barrel; while the next bay has flanking capitals and the beginning of ribs. All the windows on the north side are blocked up, and all the lights of the great rose save the central. This signifies that the architect was not used to the climate, and the structural forms betray that he was French. As in Auvergne, the walls of the nave, outside and in, are strengthened with great longitudinal arches; under the heads of these the window mouldings rise, and against the mass of them the vaulting-shafts are set. As at Digne, in France, the barrel vault (here of four bays) is carried on transverse ribs, that come down each on a single column, and the intermediate ribs rest on a plain cornice. A rose occupies

<sup>1</sup> Froissart, *Chronicles of France, England and Spain*, Book III, ch. 48.

the wall space above the sanctuary: this consists of one bay of barrel vault and then an apse, which outside is seen to have three windows, rather low down, three-quarter columns for buttresses, and corbels under the roof; to resemble, in short, the old central apse of S. Isidor of Leon (Fig. 2).

In the tympanum of the north door stands a bishop with outstretched arms between two acolytes, who hold his pastoral staff and book. The mouldings of the round arch are very rich and include the dog-tooth, and something like the beak moulding I have seen in Asturias and England, and also in pictures of Scythian art. On the façade a great arch, enclosing all, leaves wide shallow pilasters at the corners that are really towers and carry fine winding stone stairs; of their emergence above I have spoken already. The immense and glorious rose has at the heart six cusps and six rings, then twelve pentagons, then twelve great rounds. The mouldings which enframe it are, first, the dog-tooth, and secondly a decoration used also on the door below, incessantly at Orense, and generally in Galicia,—a huge torus overlaid by cut-out scallops of half a circle or more.

The drip-stone over the portal is decorated with pine-cones carved directly after nature, with notable pleasure in the tri-

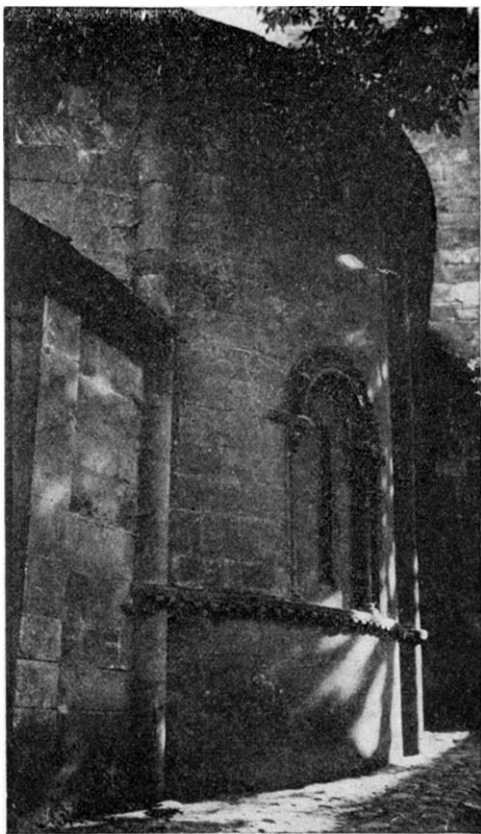


FIGURE 2.—PUERTO MARIN: APSE.

dimensional diaper that the overlapping scales afford. Inside the order described above, lies another also found at Compostella, large flowers of four petals curled at the corner with a knob at the centre. Innermost are ranged the four-and-twenty Elders, as at Compostella, then at Carboeiro, Noya, etc. On the flat plain tympanum is set an almond-shaped glory neatly edged

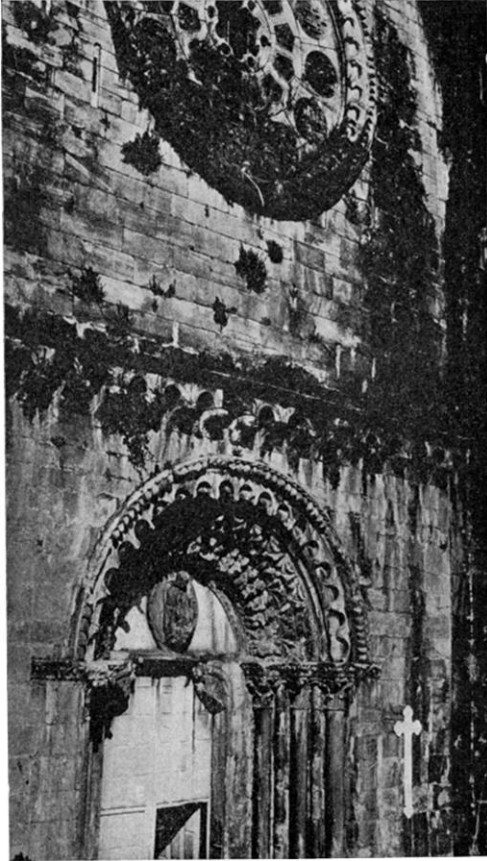


FIGURE 3.—PUERTO MARIN: WEST FRONT.

with clouds, which carries the seated figure of Christ blessing, with a book; this comes from the north porch at Lugo but is not copied directly, for the knees are drawn close together and the feet rest on a lion. On the jamb-brackets are a king and queen: the capitals and abacus are all Gallegan leaf-forms; the cornice which divides the space above the door is carved not with beasts but with purely decorative motives (Fig. 3).

There would be great satisfaction in giving the names of Alfonso and Urraca to the figures under the lintel and crediting the whole to Peter the Pilgrim, but unfortunately the one thing

we know about Puerto Marin is the history of Peter. He was such another as Pelle the Conqueror; he built a bridge and a hospital and worked on the roads, and he died a hundred years too soon. To Santiago we must refer a great deal of the decoration: the Elders, the flower-motive, the long leafage on capitals, that I have

elsewhere named the Gallegan cabbage, a border of leafage with edges curled in spirals, used at the cloister of the Sar and elsewhere. Master Matthew was directing the Compostellan school from 1188 till after 1217: these forms belong to him. Between S. Juan and Santiago the likenesses are decorative, or at any rate salient to the eye; the differences are structural. Though Santiago has the same great lateral arches to carry the weight of the walls, they are not, as here, the whole reliance; and at Aulnay, for instance; whereas in Puerto Marin, which has no aisles, they are nearer to clerestory in height and look. They are so treated also at Barbadele<sup>1</sup>. The unlovely figures over the south door represent local talent. Though they go back to the first style of Compostella, and the Puerta de las Platerias, they are archaic by imperfection. French directly are some early forms of capital among the vaulting-shafts, the austere abacus there, the connecting cornice, and perhaps the rose window, though Orense and Santiago both have a western rose and this, with the smaller one above the apse, becomes characteristic in a type of Gallegan parish church found mostly in the diocese of Orense. There are, moreover, a few churches in the southwest and south-east of France having one nave with pointed barrel vault. The manner of building with great arches along the side passed from Auvergne and Velay to the southwest, and thence into Spain: it might have been picked up anywhere in the pilgrimage.

The churches of Galicia are all later than they look, but after the coming of the friars the style was changed: Gothic dominates in the fourteenth century, and though some decorative elements persist, the structural are modified. This church, which is furthermore uncommonly sappy and vital, belongs in the thirteenth.

## II

Torres, the seat of the *ermita* of el Sepulcro, stands in Navarre on the main road from Pampeluna to Logroño and Burgos, via Estella, Viana, and Najera. When Alfonso el Batallador in 1134 bequeathed his kingdom to the three Orders of the Temple, the Hospital, and the Holy Sepulchre,<sup>2</sup> the Canon Giraldo who came from Jerusalem in 1141 to take possession on behalf of the third, was unluckily sir priest and not sir knight, and in consequence

<sup>1</sup> Barbadele was discussed in part in A. J. A. XX, 1916, pp. 417-419.

<sup>2</sup> Will in Briz Martinez, *Historia de S. Juan de la Peña*, p. 806.

the Order in Spain was always ecclesiastical and not chivalrous. When Giraldo ceded his claims on the throne, Ramon Berenguer gave him land and goods in Calatayud next to the Mozarabic quarter. The Order had houses in Saragossa, Barcelona, Huesca, Borja, and elsewhere in Aragon. Alfonso VII carried the canons into Castile, having taken a fancy to them when he held

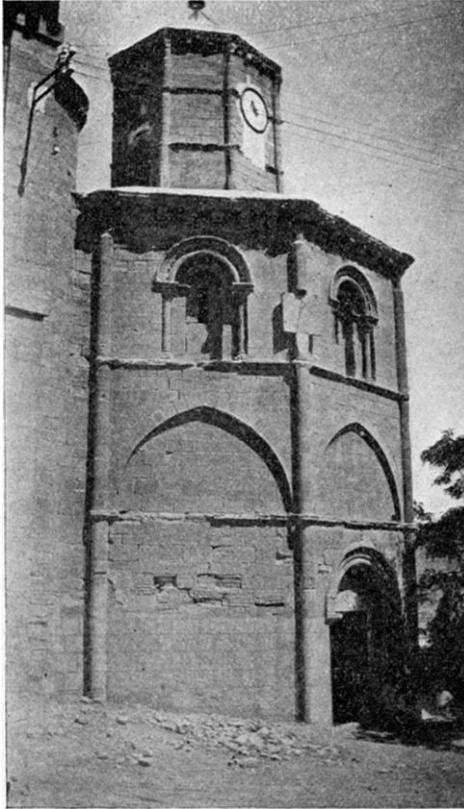


FIGURE 4.—TORRES: DOOR.

Calatayud for a while: he gave them his palace in Logroño. They had houses also in Zamora, Toro, Salamanca (S. Cristobal), and Segovia, where their church, el Sepulcro, is usually called Vera Cruz and assigned to the Templars.<sup>1</sup> They had two provinces in Spain and celebrated Chapters.<sup>2</sup> The cross of the order is double-barred, the patriarchal or cross of Lorraine, and ends in a lily.<sup>3</sup> I have found no record of a daughter-house at Torres, but the cross, with a difference, is carved on the tympanum, and I cannot doubt its affiliation.

The records of the town are scanty and unsatisfactory: near the road once stood a monastery, of which

<sup>1</sup> Street, *Gothic Architecture in Spain*, I, 260.

<sup>2</sup> La Fuente, *Historia Ecclesiastica de España*, IV, 157.

<sup>3</sup> La Fuente, *España Sagrada*, L, xx.

<sup>4</sup> *Diccionario Geografico-Historico de España*, II, 387.



it to the monastery of Irache in 1100, and indeed the phrase implies a massive Romanesque structure. D. Ximeno was lord of the land. In 1341 the town council had bought its freedom and rights from his successor in the centuries, D. Alvar Diaz de Medrano, but could not agree about dividing up the plough-land, and the town lapsed into the power of the king.<sup>1</sup> Through all these events, and the writing of history, the chapel, it seems, stood unmolested and unnoticed. The parish church is dedicated to S. Peter.

The conjectural date for the building falls after 1200 for various reasons; in especial, first, for the structural use of pointed arches, and further for the Parmesan influence discoverable. Outside, the wall-arcade is pointed, and noble windows fill the centre of each bay: the door is a low arch one-third of a circle, the abacus at the jambs carved with a leaf, and the drip-stone with the dog-tooth. The corbels under the roof are fluted in four scallops, and the cornice is a shallow hollow in which lie balls—a not uncommon Romanesque motive. The lantern, floored and blocked up like that at S. Cruz de la Seros, has a small round-headed window in alternate faces, and at the west a door opens towards the staircase turret. The roof, like that of the Templars' church at Eunate, consists of heavy flags of stone, well sunk in mortar. Steps lead across this, from the lantern door to that of the staircase turret which opens below into the church (Figs. 4, 5).

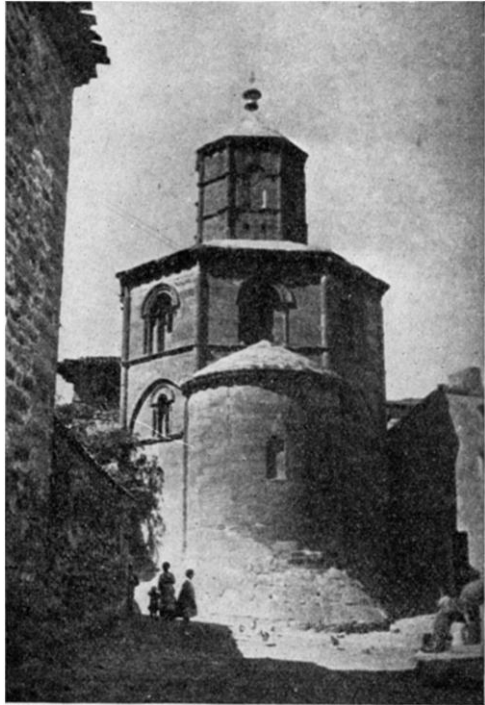


FIGURE 5.—TORRES: EAST END.

<sup>1</sup> Yangüas, *Diccionario de Antigüidades del Reino de Navarra*, III, 388.

Inside, a low stone bench runs around the octagon, and the shafts of the lowest range have disappeared, but their capitals, billet-moulded, project from a string-course of the same pattern, and on these descend the upper columns. The interior is vaulted with ribs that pass across and leave an open star at the centre (Fig. 6): this same motive Street<sup>1</sup> noted at Salamanca in a cloister

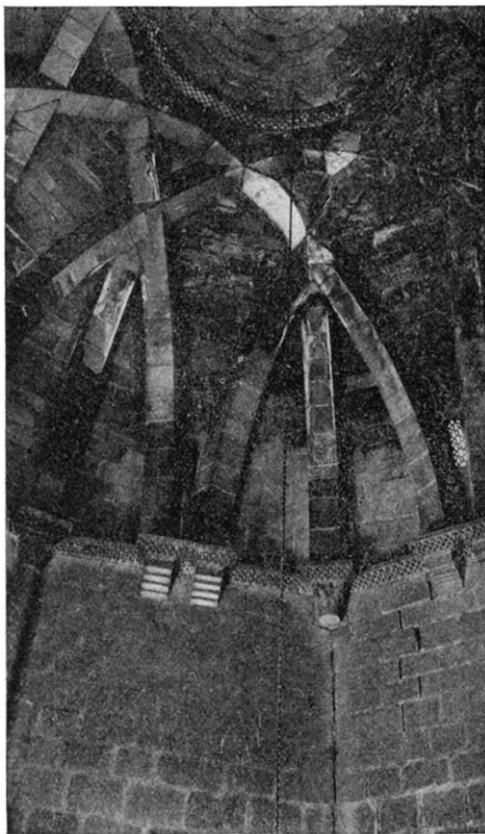


FIGURE 6.—TORRES: DOME AND VAULTING.

of Chartres: these also occur on the church of D. Alfonso's bequest to the Templars at Sangüesa. Where the curve of the dome and the wall outside meet, the window is pierced.

<sup>1</sup> Street, *Gothic Architecture in Spain*, II, 103.

<sup>2</sup> Just such another adorns the church of S. Miguel at Almazán near Soria. Cf. Rabal, *Soria in España, sus Monumentos y Artes*, p. 388, plate.

chapel and I at Las Huelgas de Burgos. It is Mudejar.<sup>2</sup> The ribs come down on the shafts just named, at the corners, and on corbels, fluted like those without, in the middle of each side. The nearest thing that I know to these, is the corbelling at the chapel in the garden at Celanova, where also Moorish slaves were probably employed. The Mozarabic quarter at Calatayud may have supplied the workmen here. In the vault are eight tiny windows of pierced stone, crowned with Mudejar cusping like much at Toledo, and by tabernacles, "heavenly Jerusalems," like those of the school

At the entrance to the sanctuary (Fig. 7), where under a pointed arch a narrow section of pointed barrel vault precedes the semi-dome, stand two columns with well-moulded bases and storied capitals: on the north side the Deposition, Nicodemus withdrawing a nail from the hand of Christ (Fig. 8),<sup>1</sup> on the south the empty Sepulchre left after the Resurrection, with the winding-sheet trailing out, as at Arles.

The vaulting capitals are derived from Byzantine, Roman, Oriental, and common Romanesque sources, those of the apse from Parma and Provence. Master Benedetto's Baptistry at Parma, begun in 1196, by its rising walls may have influenced the structure. At Estella, back on the same road, the church of S. Sepulchre has a lintel carving of the Last Supper which belongs with the Parma-Modena-Pistoia group: there pilgrims had passed, and passed on what they

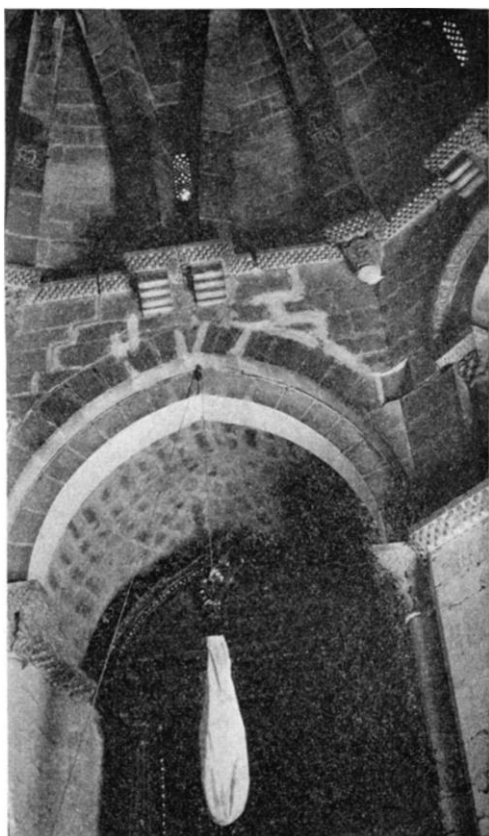


FIGURE 7—TORRES: SANCTUARY ARCH.

saw. The windows pierced at the point where a plane surface is tangential to a curved surface, can be matched only in two places that I know, in the square-faced apses of S. Cruz<sup>2</sup> de la Seros, near Jaca, in Aragon, and in those of the Terra di Bari.

<sup>1</sup> For the discussion of this rare motive *v.* A. Kingsley Porter, *A. J. A.* XIX, 1915, p. 148, note 1.

<sup>2</sup> Street, *l. c.* II, 173.

Jaca lies on the Camino Frances and S. Cruz is in the direct path of messengers passing between S. Juan de la Peña and Italy. It is likely then that this device comes with the Jerusalem pilgrims, since it is found only on their road. Between the Order in Spain and the Order in Palestine, travel would be frequent.

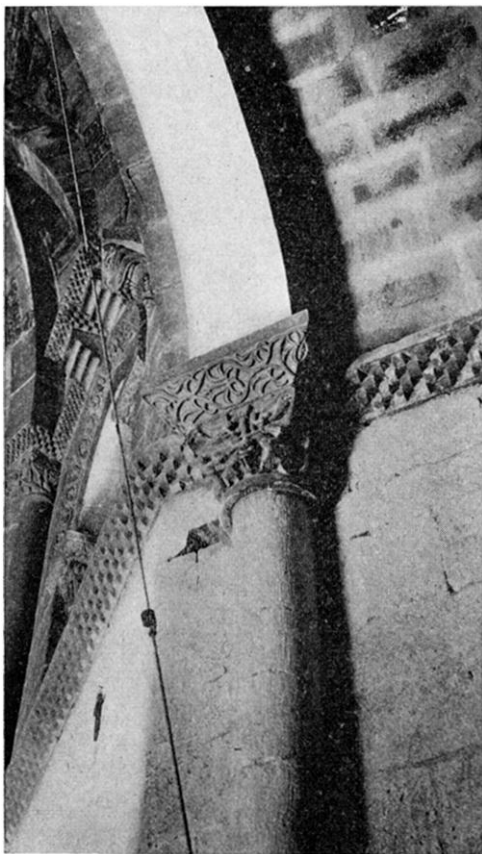


FIGURE 8.—TORRES: CAPITAL, THE DEPOSITION.

### III

S. Martin de Unx is a town in Navarre, due east from Tafalla, on the way to the pilgrimage church of Ujué. A good motor road runs all the way from the railroad to the shrine, passing through S. Martin, but this church, which is the *parroquia*, occupies the *arx*, the crest of the hill, and apparently no tourist has cared to climb the steep and stony streets of the little city. The place was walled once with an upper and a lower gate.<sup>1</sup> The parish church *de arriba* (as at Lerida, there is

another *de abajo*) was once, probably, all fortified, and still keeps a stern, rather narrow western tower against the nave. It is entered beneath this tower by a square porch with fine square ribs in quadripartite vaulting, and a twelfth century door with two shafts in each jamb. A curious tangled pattern is set above the jambs proper; above the shafts one capital on

<sup>1</sup>*Diccionario Geografico-Historico*, II, pp. 298-299.

the north shows leaves, and the other S. Martin and the beggar; those on the south, Samson tearing the lion, and a man fighting two demon-monsters with his sword.

Inside, it has nave and aisles of four bays, a strong high pointed barrel vault at the centre, then a drop to the sanctuary, with a small window deeply splayed in the bit of eastern wall, a round barrel-vaulted sanctuary, and shallow semi-dome. The capitals are enormous and rather barbarous, overlaid so thickly, some with small leaves and others with curled tadpoles, that the effect is Churriguresque. The south aisle is groined and has a small pointed door at the west; the north aisle is of the sixteenth century for three bays, and then ribbed, quadripartite, with a sacristy of the same construction beyond. The east ends of the aisles are square, without apses; this is probably due to the steep fall of the ground without. The piers are oblong north and south, very heavy, the arches mostly round, although the western one is pointed. As usual in Spanish parochial churches, there is no transept.

In the floor of the sanctuary, just before the pulpit, a trap-door reveals a good stone winding stair that descends into a crypt. The capitals are cruder than those above, also less regional; some show leaf-tips, some human or lion's heads, with small bodies. There are three aisles of four bays, and the eastern corners are curved to follow the curve of the apse, and had windows, of which the northern is built up within, and I think blocked by the hill-side without. The vault is groined, all arches are round. What the crypt recalls is not, of course, the *confessio* of Italian and Catalan churches (for instance Verona, Modena, Barcelona, Vallbona de las Monjas) but such French building as S. Germain of Auxerre and S. Eutrope of Saintes.

The same style, in vaults, capitals, and sculpture, I saw in the older parts of the church at Aybar, revealed almost miraculously by a fire only a few years ago. Now from Sangüesa Aybar lies only an hour away behind a good horse, but the architecture is incredibly unlike. These two hill-top churches preserve the unmodified Spanish of the twelfth century, that on the river,<sup>1</sup> what the pilgrims brought.

GEORGIANA GODDARD KING.

BRYN MAWR, PENNSYLVANIA,  
January, 1918.

<sup>1</sup> Sangüesa was discussed in part in *A.J.A.* XIX, 1915, pp. 259-262.